

sage an explanation should accompany the score. The place where each tune is obtained, should be mentioned, with the nationality or tribe of the musician, and the name of the instrument. Deviations in the tunes, or what may be called different readings, preferred in certain places, should be indicated with small notes.

Particular care should be taken in noting where mixed times occur in a piece of music; if there is any doubt about the time in which the music is written, mark with a dash about the accented notes, making the dash heavier or lighter according to the force of the accent.

In the music of Extra-European nations,  $\frac{5}{4}$   $\frac{7}{4}$  and other strange times occur, for which a look-out should be kept; but at the same time care should be taken that the observer is not misled into noting them, by pauses, *tempo rubato*, groups of notes in triplets, &c., or by rests occurring in ordinary bars.

Florid passages of recitative are best left unbarred, the gradations of time and accent being carefully noted.

In dances accompanied by vocal and instrumental music, it is sometimes found that the vocal music is in one time, while the dance is in another.

Particular attention should be paid to the music of aboriginal or savage tribes, resident in the country.

The notes of birds should be noticed, and enquiry should be made as to whether their songs are used in music, or whether any national airs are derived from their notes.

All contributors are requested to give their names in full and their addresses, legibly written, for future reference.

All communications should be addressed to

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## VOCAL MUSIC.

1. Are the people fond of music?
2. Is their ear acute for discerning small musical intervals?
3. Can they easily hit a tone which is sung or played to them?
4. Is their voice flexible?
5. What is the quality of the voice? Is it loud or soft, clear or rough, steady or tremulous?
6. What is the usual compass of the voice?
7. Which is the prevailing male voice—tenor, barytone, or bass?
8. Which is the prevailing female voice—soprano or alto?
9. Do the people generally sing without instrumental accompaniment?
10. Have they songs performed in chorus by men only, or by women only, or by both sexes together?
11. Have they any professional singers? If so, describe their training and mode of life?
12. When the people sing together, do they sing in unison or in harmony, or with the occasional introduction of some drone accompaniment of the voice?
13. Is their singing in regular time, or does it partake of the character of the recitative?

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NOTE.—In answering these questions, the greatest care should be taken, by frequent investigation from various people, and on the same point; to give the opinion, not of one, but of several competent musicians.

In taking down their songs in musical notation, no attempt should be made to correct any supposed fault on the part of the singer, nor should the music be altered or made conformable to European ideas.

No song should be taken down unless it has been sung on three separate occasions, by three different people, and no extraneous harmony or accompaniment, should be added to it.

Should the people use intervals smaller than semitones, such as  $\frac{1}{3}$  or  $\frac{1}{4}$  tones, particular care should be taken to note them down, by writing in notation the semitone, next below the tone sung, and writing the fraction above it. The more faithfully the peculiarities of the music are preserved, the more valuable is the notation. Collections of popular tunes (with the words of the airs) are very desirable.

All collectors are requested to write their name and address legibly at the foot of their manuscripts and in answering the questions, to quote the heading, and the number of the question.

14. Have they songs for *solo* and *chorus*, or with the air for a single voice, and a burden (or refrain) for a number of voices?
15. Describe the different kinds of songs which they have (such as sacred songs, war songs, love songs, nursery songs, &c.) with remarks of the poetry.
16. Write down in the language of the country, and give at the same time, a *literal* English translation of, as many of the songs of all classes as you can collect.
17. Write out, in a similar manner, the libretto of any operas, or plays accompanied by music, which they may have; and take particular care to mark the accent, rhythm and metre.
18. Write down in notation, the exact score of their songs, with the instrumental accompaniment, if any.
19. Have they any books or manuscripts, on the art of singing, giving instructions in singing, or any collections of songs, with or without music?
20. If there is anything noteworthy about their vocal music, which has not been noticed in the preceding questions, notice it.

#### MUSICAL INSTRUMENTS.

1. What are their instruments of percussion (such as drums, castanets, rattles, cymbals, gongs, bells, &c.)?
2. Have they instruments of percussion containing sonorous slabs of wood, glass, stone, metal, &c., upon which tunes can be played? If so, write down in notation, or in letters, the tones emitted by the slabs.

NOTE.—Complete collections of the musical instruments of the various Eastern countries, are of the greatest value, and these collections should include the instruments, in their different artistic forms, as used by all classes.

Photographs of musicians playing, both singly and in orchestras, and of dancers in every attitude, are also of value.

Care should be taken to describe exactly the materials of which the different parts of the instruments are made, whether any particular value attaches to certain woods, etc.: and the botanical name of the wood, as well as the native name, should be given. Also whether any particular value is attached to certain forms of instrument, and whether there are any makers, of peculiar excellence in their craft.

3. Have they drums, with cords or some other contrivance, by means of which the parchment can be tightened, or slackened at pleasure ?
4. Have they drums with definite tones (like our kettle-drums) ?; and if so, what are the tones in which they are tuned, when two or more are played together ?
5. Have they any open hand-drums, with one parchment only, like our tambourine ?
6. Are the drums beaten with sticks, or with the hands, and is there anything peculiar or noteworthy in the manner in which they are beaten.
7. What wind-instruments (trumpets, flutes, &c.) have they ?
8. Have they any trumpets with sliding tubes (like the trombone) ?
9. How are the flutes sounded ? Is there a plug in the mouth-hole ?
10. Have they any nose-flutes ?
11. What is the number, and the position of the finger-holes on the flutes ?
12. What tones do the flutes yield if the finger-holes are closed in regular succession, upwards, or downwards ?
13. If the people have the syrinx (or Pandean pipe), ascertain the series of musical intervals yielded by the tubes.
14. Do the people construct wind-instruments, with a vibrating reed, or some similar contrivance, inserted in the mouth-hole ?
15. If they have a reed wind-instrument, observe whether the reed is single (like that of the clarinet), or double (like that of the oboe) .
16. Have they a kind of bag-pipe ?
17. What musical instruments have they, which are not used by them in musical performances, but merely for conveying signals, and for such like purposes ?

18. Have they stringed instruments, the strings of which are sounded by being twanged with the fingers?
19. Have they any stringed instruments, twanged with a plectrum?
20. Have they any stringed instruments beaten with sticks, or hammers (like the dulcimer)?
21. Have they any stringed instruments played with a bow?
22. If there are stringed instruments, with frets on the neck (as is the case with our guitar), note down the intervals produced by the frets in regular succession.
23. What are the substances of which the strings are made?
24. Is there any particular contrivance on some of the instruments in the arrangement, and situation of the strings?
25. Are there stringed instruments with sympathetic strings (*i. e.*, strings placed under those strings which are played upon; the sympathetic strings merely serve to increase the sonorousness)?
26. What are the musical intervals in which the stringed instruments are tuned?
27. Do the people possess any musical instrument of a very peculiar construction? If so describe it minutely.
28. Give the name of each instrument in the language of the country.
29. Describe each instrument, and give illustrations if possible, showing the exact way, in which the instruments are held and played.
30. Give some account of the makers of musical instruments; of the woods, metals, hide, gut, hair, and other materials they use: of their tools, etc.
31. What are the usual adornments and appendages of the musical instruments?

32. If there is anything noteworthy, about their musical instruments, which has not been alluded to in the preceding questions, notice it.
33. Had the nation at any previous period musical instruments, different from those now in use?
34. Have they any books containing descriptions of musical instruments, or directions for their construction?

## COMPOSITIONS.

1. On what order of intervals is the music of the people founded? Is it the diatonic major scale (like *c, d, e, f, g, a, b, c*), or the diatonic minor scale (in which the third is flat, thus *c, d, e flat, f, g, a, b, c*), or the pentatonic scale (in which the fourth and seventh are omitted, thus *(c, d, e, g, a, c)*, or some other order of intervals?
2. Is the seventh used sharp (*c—b*), or flat (*c—b flat*)?
3. Does the superfluous second occur in the scale? (In the example *c, d, e flat, f sharp, g, a flat, b, c*, the steps from the third to the fourth, and from the sixth to the seventh are superfluous seconds.)

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NOTE.—The greatest care should be taken in answering the above questions. The music of every nation has certain characteristics of its own. The progressions of intervals, the modulations, embellishments, rythmical effects, &c., occurring in the music of extra-European nations are not unfrequently too peculiar, to be accurately indicated by means of our musical notation. Some additional explanation is therefore required with the notation. In writing down the popular tunes of foreign countries on hearing them sung or played by the natives, no attempt should be made to rectify anything which may appear incorrect to the European ear. The more faithfully the apparent defects are preserved, the more valuable is the notation. Attention is called to "The Study of National Music" by Mr. CARL ENGEL, in which admirable examples of Eastern music committed carefully to European notation will be found; notably those on pages 28 & 29 "Cannibal Song of the Marqucasas Islanders," and on pages 30, 31 and 32 "Airs of the Zealanders." A perusal of this work would greatly assist the investigator.

4. Does the music contain progressions in semitones or chromatic intervals?
5. Are there smaller intervals than semitones, such as  $\frac{1}{3}$  tones,  $\frac{1}{4}$  tones?
6. Are there peculiar progressions in certain intervals, which are of frequent occurrence in the tunes? If so, what are they?
7. Do the tunes usually conclude in the tonic (the key note, or the first interval of the scale)? Or if not, on what other interval?
8. Do the tunes contain modulations from one key into another? If so, describe the usual modulations?
9. Are there certain rythmical peculiarities predominant in the music? If so, what are they?
10. Is the time of the music, generally, common time, triple time, or irregular?
11. Are there phrases, or passages, in the melodies, which are of frequent re-occurrence?
12. Have the airs of the songs re-occurrences of musical phrases which are traceable to the form of the poetry?
13. Have the people musical compositions which they regard as very old? and do these compositions exhibit the same characteristics which are found in the modern ones?
14. Are the compositions generally lively or grave?
15. Describe the Form of the various kinds of musical compositions. (Form being taken in its musical sense, as Sonata-form, etc.)
16. If there is anything noteworthy about their compositions or manner of composing which has not been alluded to in the preceding questions, notice it.

## PERFORMANCES.

1. Have the people musical bands, or orchestras ?
2. Which are the instruments generally used in combination ?
3. Which are the instruments commonly used singly ?
4. What is the number of performers in a properly constituted band ?
5. What proportion do the instruments bear to each other in a properly constituted band or orchestra ; do they vary according to the purposes for which the band is used ?
6. Is there a leader of the band ? How does he direct the performers ?
7. Does the band play in unison or in harmony ?
8. If vocal music is combined with instrumental music, performed by the band : is the instrumental accompaniment in unison (or in octaves) with the voices, or has it something of its own ?
9. Is the *tempo* generally fast or slow ?
10. Are there sudden changes, or gradual changes in the *tempo* ?
11. Are there changes in the degree of loudness ?
12. Do the musicians, on repeating a piece, introduce alterations or variations of the theme ?
13. Do they introduce embellishments *ad libitum* ?
14. Mention the occasions (religious ceremonies, social and public amusements, celebrations, processions, etc.) on which musical performances take place.

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NOTE.—The full scores of Oriental orchestral music are much to be desired, as is also all information regarding their methods of orchestration.

15. Are there military bands? And how are they constituted?
16. Is music employed to facilitate manual labour?
17. Are there songs, or instrumental compositions appertaining to particular occupations, or trades?
18. Have the people a national hymn, or an instrumental composition, which they perform in honour of their sovereign, or in commemoration of some political event?
19. Describe minutely the musical performances in religious worship, if there are any.
20. Have they sacred dances performed in religious ceremonies, at funerals, etc.?
21. Have they any war dances, dances of defiance, etc.?
22. Have they any dances, in which they imitate the peculiar movements and habits of certain animals, etc.?
23. Are their dances accompanied by musical instruments, by singing, or merely by rythmical sounds, such as clapping of hands, snapping of fingers, reiterated vociferation, &c.?
24. Give a list of all the dances.
25. Endeavour to ascertain whether the rhythm of the music accompanying the dance is suggested by the steps of the dancers, or *vice versâ*.
26. Give if possible illustrations or photographs of the musicians performing on their instruments.
27. Give full scores of their operas, theatrical representations, religious music, etc.
28. Give if possible, illustrations, or photographs of their dancers, in every attitude, and combination.
29. If there is anything noteworthy about their performances, which has not been alluded to in the preceding questions, notice it.

## CULTIVATION.

1. Do the people easily learn a melody by ear ?
2. Have they a good musical memory ?
3. Are the children taught music ? And if so, how is it done ?
4. Are there professional musicians ?
5. Are there any performers who evince much talent ?
6. Are there any minstrels, bards, or reciters of old ballads ?
7. Are there any professional improvisators ?
8. Are there professional musicians of different grades ?
9. Who composes the music ?
10. Do the musicians follow other professions besides music ?
11. Are the ministers of religion also musicians, and medical men ?
12. Have the people some kind of musical notation ?
13. Have they written signs for raising and lowering the voice in singing, for giving emphasis to certain words or phrases, or for similar purposes ? If so, describe the signs.
14. Do they possess treatises on the history, theory, etc. of music : instruction books for singing, and for playing musical instruments, &c. ? If so, give a detailed account of their musical literature.
15. Have they musical institutions ? Give an account of them.
16. How do the people appreciate their own music ?
17. What impression does the music of foreign countries produce upon them ?
18. Have any particular class (such as sailors) peculiar songs of their own ? If so, describe them.
19. If there is anything noteworthy about their music, which has not been alluded to in the preceding questions, notice it.

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NOTE.—A complete collection of the treatises on the music of Eastern countries, written by Oriental musicians, is much to be desired.

## TRADITIONS.

1. Are there popular traditions respecting the origin of music ?
2. Have they any myths about a musical deity, or some super-human musician ?
3. Have they any legends or fairy-tales in which allusion to music is made ? If so, what are they ?
4. Have they any tradition about the invention of certain favourite musical instruments ?
5. Have they any tradition or historical record respecting the antiquity of stringed instruments played with a bow ?
6. Have they any records respecting their sacred music ?
7. Is music believed to possess the power of curing certain illnesses ?
8. Is music believed to possess the power of enticing and taming wild animals ?
9. Are there popular tunes, or certain rhythmical figures in the tunes, which according to tradition have been suggested by the songs of birds ?
10. If there is anything noteworthy about music which has not been alluded to in the preceding questions, notice it.

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NOTE.—A collection of the national Folk-Lore, would be valuable, in as far as it relates to music.

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## SINGAPORE WEATHER IN 1885.

Dry and wet seasons are, in their effects, even more distinguished by the frequency and infrequency of rain than by the relative quantity of the rainfall. On this account it is my practice, at the close of each year, to make notes of the droughts which have characterised it. The rain-gauge registers hundredths of an inch, and I note as "droughts" all periods of seven consecutive days and upwards without measurable rain, and all periods of longer duration with only trifling rainfall. I was absent during the exceptionally dry year 1877, but, judging from the printed returns for that year, it did not surpass 1885 in this respect. The following are my notes for the latter year:—

From 7th to 15th January,—9 days,—only 0.01 inch.

From 11th to 30th March,—20 days,—only one fall of 0.06 inch.

From 14th to 29th August,—16 days,—only 0.09 inch in three falls.

From 5th to 15th September,—11 days,—only one fall of 0.10 inch.

*No measurable Rain.*

From 5th to 12th February,	...	8 days.
„ 16th to 30th March,	...	15 „
„ 15th to 24th April,	...	10 „
„ 26th April to 2nd May,	...	7 „
„ 3rd to 13th May,—11 days,— the fall was only 0.36 inch.		
„ 26th April to 2nd May,	...	7 „
„ 16th to 23rd June,	...	8 „
„ 23rd July to 3rd August,	...	12 „
„ 1st to 9th October,	...	9 „
„ 23rd to 30th December,	...	8 „

In fact, November was the only month of the year free from drought. It may be added that in January, March, and August the monthly fall was less than 2 inches, and in October less than 3 inches. On the other hand, I registered rain in 1885 on 162 days, while in 1877 the number of days at the Kandang Kerbau Observatory was only 125.

It is remarkable that, while the South-west monsoon of 1885 was exceptionally hot, the nights in January and February were, I think, unprecedentedly cold, December, 1884, having also been remarkably cold, though the rain, after the 12th of the month, was very scanty.

A. KNIGHT.

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### FEUDAL TENURE IN THE DUTCH EAST INDIES IN THE SEVENTEENTH CENTURY.

The practice followed in Malacca, during the time that that Settlement was a Dutch possession, of obtaining the sanction of the Court of Justice to every transfer or transmission, \* was no doubt consequent upon the existence of a charge analogous to that made in Batavia, as to lands in the vicinity of that town, under a Proclamation of April 1st, 1627. It will be seen from the annexed note, translated from the "Plakaatboek" of Mr. VAN DER CHIJS, that the tenure in Batavia was feudal, the Company being the lord, and that holders of fiefs originally had to pay one-quarter of the value of their holdings every time that the property changed hands. This was reduced in 1627 to one-tenth.

#### PROCLAMATION ABOUT LANDED-PROPERTY AND ESTATES.

1st April, 1627. All lands and estates both within and beyond the jurisdiction of Batavia, already held as fiefs or hereafter to be granted as such, are declared to be "exempt from the name and servitude of fiefs and discharged from feudal services and to be personal, inheritable and allodial properties or lands."

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\* See Malay Land Tenure—Journal, Straits Branch R. A. S., No. 13, p. 150.